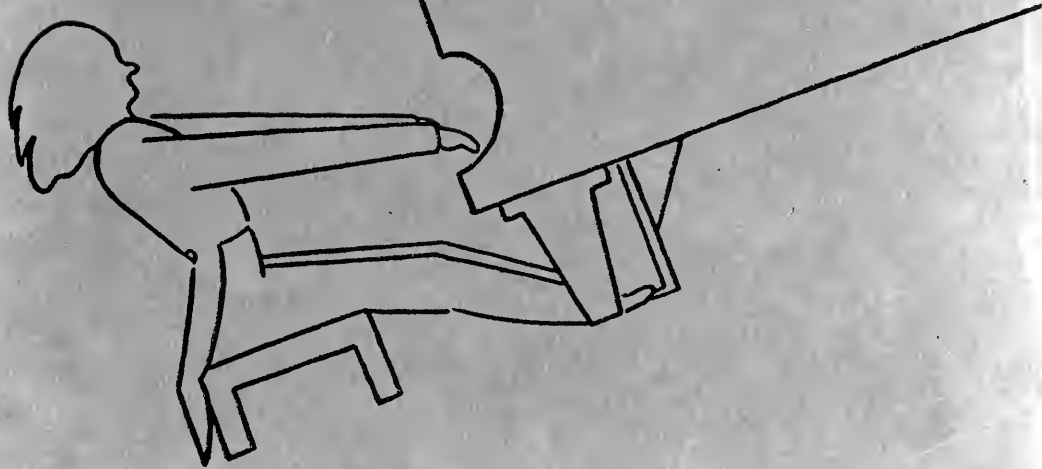


Opus 2

June
1942



Opus 2

June

1942

DEDICATION

In a world of chaos, music is a symbol of order. Because of our firm belief in the part which the culture of a nation plays in shaping the destiny of that nation we dedicate Opus 2 to those men, whether they be musicians, artists or poets or mere lovers of the arts, who temporarily have left their chosen fields of work to enter upon the more immediate task of defeating those forces which are tending to destroy the culture and civilization of the entire world.

The Staff.



*"and the night shall be filled with music,
and the cares that infest the day,
shall fold their tents like the Arabs,
and as silently steal away."*





Administration—1204 North Delaware Street



North Unit



Dear Students of Jordan:

Under the existing international conditions you are to be congratulated that the sequence of Opus is not to be broken. Jordan tradition is one in which we take justifiable pride and our story of annual events in book form is a real satisfaction. "What pleasantness there is in books, how open, how secret! If you come to them they are not asleep, and if you ask and inquire of them they do not withdraw themselves!"

During these difficult days our music and our memories help to keep us emotionally balanced. We must keep alive our cultural traditions and our constant search for the truth. We must keep our courage high for it is we who must sing the glorious song of VICTORY and TRIUMPH for our own AMERICA and all that it means to us.

Ada Bicking
Director.



Left to Right: Detroy, Brown, Mohler, Bowers, Million, Stouder

THE STAFF

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PROGRAM NOTES



*OPUS II A. J. C. STAFF

The Arthur Jordan Conservatory of Music presents Opus 2, the second in a sequence of tone pictures depicting the impressions gained from another year spent on the campus, in the classrooms, in work and in play with the fellow students and faculty members of A. J. C.

This second work departs to an extent from the use of the true classical form of composition and although varied thematic material is introduced throughout, it is dealt with in such a manner as to give the entire composition a sense of balance, continuity and unity.

Although Opus 2 is written in only one movement, it can be divided into several sections, each of a slightly different yet related character. The opening bars introduce a slow, laboriously intellectual theme which forms the basis for the entire composition, the rest of which might be considered as variations on this principal theme. In the composer's own words, "by this theme and its development it is my desire to portray a well-rounded picture of the life of the average Jordan student." This theme is introduced by the strings and in turn is dealt with in its simplest form by each section of the ensemble.

Following this brief but direct and concise exposition, fragments of the original theme are woven and interwoven in a display of countermelodies, intricate rhythmic patterns, and dissonant harmonies until the listener is likely to feel that all the seriousness, all the simple, direct sincerity of the opening section has been lost in the deluge that follows. However, after having been exposed to Opus 2 in its entirety, he will realize that this light, seemingly trivial middle section has not distracted from the seriousness of the whole. Instead, the subtle humor, wit and straight-forwardness of this section will seem to have added reality to the underlying seriousness of the composition in its entirety. The climax of this section is attained when the brasses at their *brassiest* "give out" in a modern blues arrangement of "Browsin' in the Blue Notes."

Having reached a climax through the ridiculous, the composer reverts to the seriousness of the opening measures and the composition ends in a unisonal restatement of the theme in its original form.

*World premiere.



*Hilton U. Brown, President
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*G. V. Carrier
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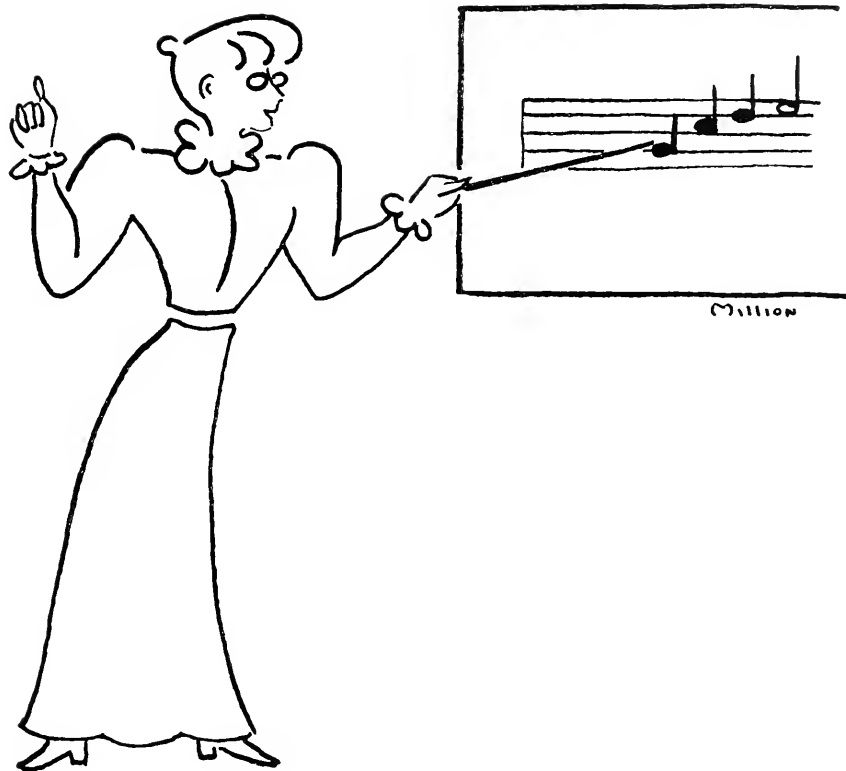


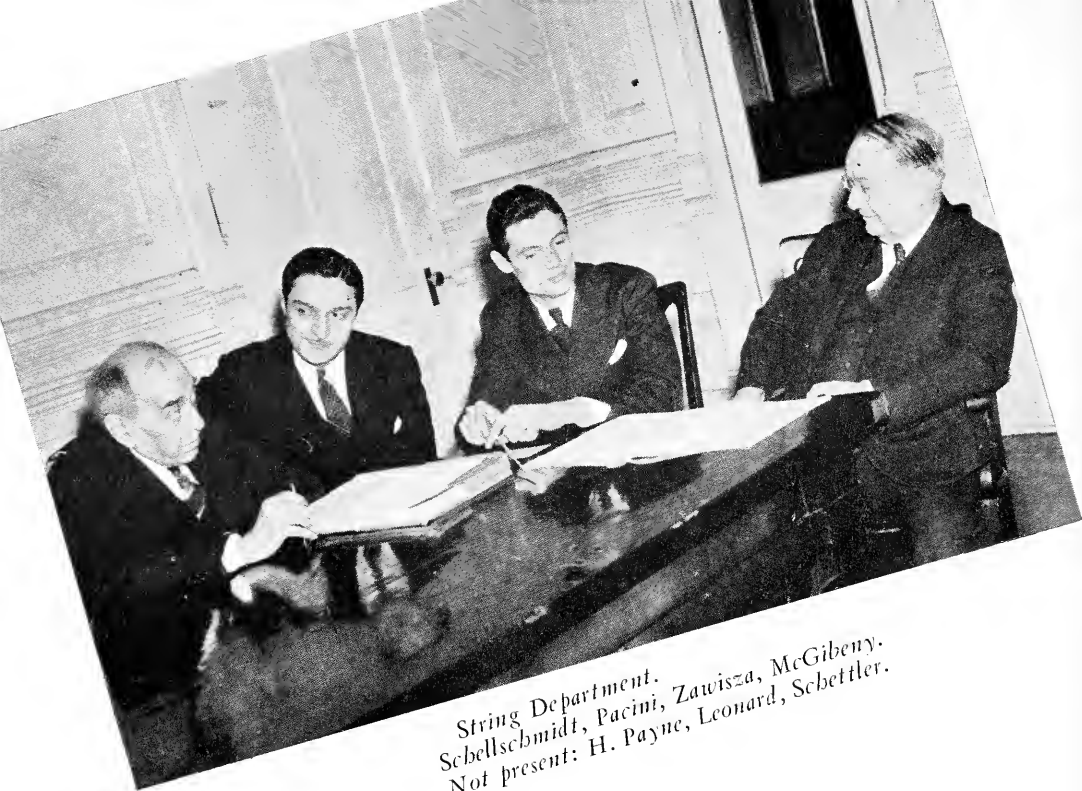
*Stanley Norris
Registrar*



*Walter D. Hickman
Public Relations*







*String Department.
 Schellschmidt, Pacini, Zawisza, McGibeny.
 Not present: H. Payne, Leonard, Schettler.*

*Piano Department.
 Standing: Wisbard, Zorn, Pierson, Lindstaedt, Quig, Prnitt, Jones.
 Seated: Mirovitch.
 Not present: B. Brown, V. Jefry, Kolmer, Wagner.*



Woodwind Department.
McGuire, Hosmer, Michelis, Fitzgerald.
Not present: Riley.



Brass-Percussion Department.
Standing: Munger, Michels.
Seated: Duff, Barr, Harper.
Not present: Carroll.





Music Education Department.
Standing: Wright, Norris.
Seated: Mossman, B. Brown, Wagner, Coffin.
Not present: Leonard.





Theory Department.
Standing: Walker, Phelps.
Seated: J. Lantner, L. Lantner, Woods.



Voice Department.
Jeffry, Phemister, Hedley, J. Lantner, Taylor

THE YEAR IN REVIEW

SEPTEMBER:

Students returned on the second. Instruction began eight days later. Student Council election was on the twelfth; new officers: President, James Bowers; Vice-President, Kenneth Hughes; Secretary, Mary Louise Houk; Senior councilman, Donald Holzhausen; Junior councilman, Paul Brown; Sophomore councilman, Jerry Mohler; Freshman councilman, Louis Mader. Receptions were held for the new students by the campus organizations.

OCTOBER:

Conservatory Orchestra Concert at the Murat Theatre opened the Community Fund campaign. All-school wiener roast was held at Cumberland, Indiana, on the seventeenth. Six weeks' exams. Hallowe'en was celebrated by "formally" initiating the new students with stunts, followed later with dancing and refreshments, in the Student Hall.

NOVEMBER:

Drama Department began their 1941-42 series of productions. "Barber of Seville" appeared at English's on the Martens series. Symphony season got under way. Philharmonic Quartet, Joe Lewis, and Harriet Peacock presented program at Peru, Indiana. Maennerchor, with Leon Zawisza as soloist, presented program at the Athenaeum. Thanksgiving vacation began on the nineteenth. Sigma Alpha Iota, Mu Phi Epsilon, and Phi Mu Alpha joined in holding a Noel Fest. Myron Rosen's recital at the World War Memorial. Children's Concert at the Murat. Second six weeks' exams. An inter-fraternity post-Thanksgiving dance at Carr's Hall was sponsored by the sororities and fraternities. "Pop" Concert at the Murat. Murat.

DECEMBER:

Ballet Russe at English's. Indianapolis Symphony in Fort Wayne and South Bend. Emanuel Feuermann, 'cellist, with the Symphony at the Murat. Benjamin Parronchi in recital at the World War Memorial. Christmas Concert at the Murat on the eleventh. The Matinee Musicale-Maennerchor presentation of the "Messiah" at the Murat on the sixteenth; the Jordan Opera Orchestra provided accompaniment. Conservatory Christmas Formal at the Hotel Severin. Hertha Glaz, contralto, appeared with the Indianapolis Symphony. Philharmonic Choir sang at Terre Haute, Indiana. Tri K club had an exchange Christmas party.

JANUARY:

Indianapolis Symphony "Pop" Concert. Symphony in Bloomington, Indiana. James Hosmer in recital at the World War Memorial. Amparo Iturbi appeared with the Indianapolis Symphony. Alfred Mirovitch appeared on the Jordan radio hour. Symphony on ten-day tour. Gregor Piatigorsky, 'cellist, in recital at English's. Final exams on the nineteenth. Richard Foster in oboe recital at the Odeon. Ezio Pinza, basso, appeared with the Symphony. First semester ended the twenty-fourth; second semester began the twenty-seventh. Entire Conservatory participated in all-city project for benefit of infantile paralysis campaign.

FEBRUARY:

Symphony "Pop" Concert. Reception in the Student Hall in honor of "Skipper's" and Mrs. "Skipper's" golden wedding anniversary. Voice Department recital at the Odeon. Mary Spalding and Mildred Boyl appeared in a joint recital at the Odeon. Another "Pop" Concert on the fifteenth. Vladimir Horowitz, pianist, at English's. Symphony at Bloomington, Indiana. Leon Zawisza in recital at the World War Memorial. Lotte Lehmann, soprano, appeared with the Symphony. Symphony on an extended tour. Westminster Choir Concert on the twenty-second. Elizabeth Madison presented voice recital at the Odeon.

MARCH:

Dorothy Maynor, soprano, at English's. Lou Ellen Trimble presented voice recital at the Odeon. First six weeks' exams. Harold Triggs and Joan Moore, duo-



STUDENT COUNCIL—*Left to Right: James Bowers, President; Paul Brown, Junior councilman; Jerry Mobler, Sophomore councilman; Louis Mader, Freshman councilman; Mary Louise Houk, Secretary.*

Kenneth Hughes, Vice-President, and Donald Holzhansen, Senior councilman, were inducted into the army early in the second semester.

pianists, appeared with the Maennerchor at the Athenaeum on the seventh. Voice department recital on the tenth. Artur Rubenstein, pianist, appeared with the Symphony. Virginia Leyenberger appeared in recital at the Odeon. Symphony in Lafayette, Indiana, and Champaign, Illinois. The Harp Ensemble appeared at the Odeon. Marie Zorn presented a recital at the Civic Theatre. Children's Concert at the Murat. "Pop" Concert on the twenty-second. Symphony also in Bloomington, Indiana, again. String Quartet in recital at the Odeon. Thomas L. Thomas, baritone, appeared with the Symphony. Spring vacation began on the twenty-eighth.

APRIL:

Spring vacation ended the sixth. The Matinee Musicale presented Anna Kaskas, contralto, at L. S. Ayres' Auditorium. The Jordan Operetta Guild, under the direction of Charles Hedley, presented its first production, "The Gondoliers," at the Civic Theatre, which began the tenth and ended the eighteenth. Marilyn Redinger and Rosalind Phillips presented voice recitals at the Odeon. String Quartet at the Odeon on the nineteenth. Helen Ferrell, pianist, presented recital at the American United Life Insurance auditorium on the twenty-third. Masters theses due. Woodwind Ensemble, under the direction of James Hosmer, presented recital on the twenty-fourth. Second six weeks' grades. Ann Snedegar presented voice recital.

MAY:

Pre-summer session began. May Festival was held at the Scottish Rite Cathedral and the Murat Theatre. Mary Louise Houk, harpist, presented graduation recital. Voice department recital on the eighteenth. Mildred Reimer presented voice recital. Imogene Pierson gave piano recital as requirement towards Master's degree. Paula Blust and Jeanne Burr presented joint recital on the twenty-fourth. Oral exams held for Master's degrees. Jeanadele Schaefer gave junior recital at the Odeon. Farrell Scott presented graduation recital in voice.

JUNE:

Final exams. La Verne Blake presented graduation recital in voice. Commencement exercises were held on the fifth. Summer classes began on the ninth.

In addition to these activities, the Radio department presented the Jordan Hour over Radio Station WIRE weekly. The Drama department presented numerous programs, as did the various ensembles. Dances and parties were held from time to time. Only our limited space prevents our mentioning each individually.



THE PHILHARMONIC CHOIR

JOSEPH LAUTNER, *Director*



THE PHILHARMONIC CHOIR

Nineteen hundred forty-one and forty-two has been a very busy year for the choir as, all in all, they have made over 70 appearances, including many local programs, many broadcasts, and several concerts out of the city. September twenty-fifth proved to be red letter day for the choir as this was the date of their first appearance of the year, at Ellettsville, and it was a rousing success. The choir sang an all American program in Block's Auditorium before a meeting of the State Federation of Music Clubs on November first. Carl Eppert, one of our outstanding American composers, spoke at this meeting.

One of the Philharmonic's most outstanding performances was for the Indianapolis Women's Department Club. Donning their royal purple and golden robes they came down the aisle, swiftly but stately. Seemingly before anyone realized it, they were mounting the platform at the front of the hall. The audience was won by the choir's entrance. The program was made up of Russian and English Christmas selections plus a few of our traditional favorites. Full and resonant—every member was pushing toward that one goal. The walls vibrated with it! The most thrilling number of the evening was "Silent Night." Not just the song alone but also the arrangement and interpretation produced an effect which was overpowering. Herb Kaiser, bass, sang the solo with a humming choir accompaniment.

Just before Christmas the choir gave a concert at Terre Haute. A human interest story to go with it: It seems that after singing a most excellent program at the Zorah Temple there, each and every member enjoyed a tempting lunch at the "Chicken in the Rough." But we wonder what happened to the two who were missing and unaccounted for upon the choir's return to Indianapolis—Marjorie Loertz and Jean Vickery!

Not even the Philharmonic Choir is immune to keeping late hours. The report is that they finished caroling at three o'clock Christmas morning. A rousing greeting to the Christmas of 1941, no?

A versatile group of singers we have in the Philharmonic. On the thirtieth of December they sang a group of folk songs in French, German, Italian, and English for the Modern Language Convention banquet at the Claypool Hotel.

We wonder when the choir members do their daily breathing—two concerts in one evening! But that's not all! They made it from the Scottish Rite Cathedral to the Severin Hotel (and were ready to sing, too) in fifteen minutes. The concert at the Scottish Rite was by far the most impressive program of the year. As the huge curtain opened there was revealed a breath-taking stage setting greatly enhanced by footlights of ever-changing colors and intensity. A subdued glow, gradually increasing until it had reached a brilliant, glorious and almost heavenly light, formed a perfect background for the series of religious selections sung by the choir.

Another rush order was filled on the night of January thirtieth at the Indianapolis Athletic Club. Turning versatile again, the choir sang in another foreign language—this time Hebrew. One of the greatest expressions of appreciation that ever has been conferred upon the choir was the response which they received at this concert. After they had finished singing and were leaving the ramps, the entire audience stood and applauded until long after the choir had made its exit.

The choir was given an opportunity to do its part for defense, too. After singing for the "Skippers'" wedding anniversary on February first, the singers grabbed their little suitcases, boxes, and trunks (choir robes, you know), dashed for buses and cars and headed for Fort Benjamin Harrison—nice program, too.

On February twenty-third at the Spink-Arms Hotel, Indiana composers were honored—among them, Mr. and Mrs. Joseph Lautner. Along with several selections by the choir, Lloyd Patten sang two numbers, one, a song written by the Lautners and the other, an aria from Carl Dawson's operetta, "Cinderella."

On Easter morn just as the sun had risen high enough in the sky to send its ribbon-like rays of dazzling light streaming down upon the throng gathered in Monument Circle the air was filled with the sound of voices singing, "Hal—le-lu-jah!" With the last phrase of the Hallelujah from Handel's "Messiah," ten thousand people sat entranced in front of the Indianapolis Soldiers' and Sailors' monument. The Philharmonic Choir had just sung the closing number to an



outstanding sunrise service with our own Mr. Lautner directing the early morning risers. Afterwards, while elbowing my way through the seething mass of people, I heard many complimentary remarks concerning the choir: "I didn't know such a small group of singers—there could hardly be more than thirty—could work up such great volume." "Yes, and so clear and musical, too." And elsewhere in the crowd: "I heard every word the choir sang and I was way back, too!" "Did Mr. Lautner organize that wonderful choir?"

Later the same day the choir was again scheduled to sing—this time for the Christian Men Builders' Bible Class at the Zaring Theatre. This performance was also broadcast. One of the men backstage at the theatre whispered to me that they looked forward to this program every year. He had been out in the audience part of the time and remarked to me later that he had never seen such a beautiful picture. The choir, again in their royal purple and golden robes, stood in the center of the small stage, while on either side of them were banks of green foliage. A soft red light trained upon them from the footlights reflected against a shimmering grey curtain background.

Philharmonic Choir life is brilliant and varied, don't you agree? It leads from the sublime to the ridiculous and back again. We sincerely hope that this worthy organization will continue to strive towards higher and higher fields of musical endeavor remaining an institution of musical perfection which we at A. J. C. rightly can be proud to acclaim.

THE GONDOLIERS

By Gilbert and Sullivan

The success of "The Gondoliers," the first performance of the Jordan Civic Operetta Guild, has made Indianapolis theatre-goers cognizant of the fact that there is plenty of good local talent in the field of music and dramatics. Rehearsals began early in October. Everyone in the cast gave up personal activities in order to attend hours of rehearsals, but all were sorry when the final curtain dropped on the eighteenth of April.

Charles Hedley, chairman of the Conservatory voice department, founded the Jordan Civic Operetta Guild, and directed as well as appeared in "The Gondoliers."

The story is concerned with two handsome Gondoliers, both of whom have just taken brides. One of the two is supposed to be the lost King of Barataria, married in infancy to the daughter of the Duke and Duchess of Plaza-Toro. While the rightful king and queen is being discovered a lot of fun is had by all. The cast and performers included the following people: Duke of Plaza-Toro, Carroll Reynolds; Luiz, Lloyd Patten; Don Alhambra del Bolero, Louis Candedo; Marco Palmieri, Charles Hedley; Giuseppe Palmieri, John Phillips; Antonio, Ralph Leonard; Francesco, John Hener; Giorgio, Theodore Rolf; Annibale, Alan Hamblen; The Duchess of Plaza-Toro, Irma Brady; Casilda Plaza-Toro, Mary Esther Guidone; Gianetta, Carol Geisler; Tessa, Lillie Shaw; Fiametta, Caroline Battin; Bittoria, Dorene Stephens; and Inez, Frances Brinkman. Gondoliers and peasant girls were portrayed by Roberta Asa, Mary Anne Beaumont, Ralph Broke, Bernice Butler, Frederick Ferree, Jack Henry, Rose Houk, Frank Jackson, Joe Jordan, Resalie Kellermeyer, Bettie Long, Gloria Monninger, Nancy Morrison, Edward Payne, Robert Ramsey, Martha Rose Spaulding, Jacqueline Sundt and Martha Thompson.





THE CONSERVATORY ORCHESTRA

DR. FABIEN SEVITZKY
Director of Orchestra Department



THE CONSERVATORY ORCHESTRA

The metallic tapping of a baton against the conductor's stand could be heard above the chatter and laughter that filled the room. Eighty-five young musicians hurried to their seats. There was a moment of complete silence as the conductor looked about the orchestra, as though trying to distinguish between the many new and old faces that greeted him, and then—"Good evening." Yes, it was Dr. Sevitzyk back again to conduct the Jordan Conservatory Orchestra.

The first rehearsal of the year always is an event to which both old and new members look forward. To the old it means the beginning of another year of intense but enjoyable and worthwhile rehearsal and study of the best in past and present-day orchestral literature. To the new perhaps it is their first opportunity to play in an orchestra of full symphonic proportions. To all, both old and new members, it means contact and friendly association with others of like interests and ambitions.

As in former years the full orchestra was scheduled to rehearse on Monday evenings and sectional rehearsals were to be held on Wednesday and Thursday after-

noons. In connection with this we should like to point out that much credit for the success of the orchestra this year should go to Leon Zawisza, who was in charge of many of the Monday night rehearsals, and all of the sectionals where most of the "dirty work" was done. Among others, his tasks were those of persuading the "fiddles" to bow, all, in a somewhat uniform southeasterly to northwesterly direction while tracing those alarming dissonances to the players in the woodwind section, who insisted on playing an "A" clarinet part on a "B Flat" clarinet without employing that annoying but practical device known as transposition.

We salute Mr. Zawisza for his understanding, patient and capable assistance which was of such merit that by the middle of September the orchestra, assisted by the Philharmonic Choir, was able to accept an invitation to play before the American Bar Association. Dr. Sevitzy conducted the final rehearsals and under his direction this first concert of the year was presented at the Scottish Rite Cathedral on the night of September twenty-ninth.

On October fifth the services of the orchestra were in demand again and the second concert of the year was given at the Murat Theatre as a part of the twenty-second annual Indianapolis Community Fund Campaign. Following the concert, the orchestra broadcast a short program over several local radio stations.

In former years the orchestra had not been scheduled to make any appearances during the early part of the year and consequently a considerable amount of the time could be spent in rehearsing for the Christmas Concert. This year, however, due to the time required in preparation for the foregoing mid-semester appearances, intensive rehearsing for the Christmas Concert, to be held at the Murat on



December 11, was not begun until the latter part of November. The highly creditable and well-accepted performance of the orchestra on that night left us proud in the conviction that our orchestra under the constant guidance of Dr. Sevitzyky and his assistant, Leon Zawisza, will continue to strive toward those standards of achievement which, from the standpoint of performance, label it as highly professional.

Early in the second semester the orchestra again had occasion to take part in a celebration, this time, the local observance of the President's Birthday Ball held in the Butler Fieldhouse on January thirtieth. Following this appearance, Dr. Sevitzyky and the Indianapolis Symphony Orchestra were on tour in the middle west and in the eastern states. Consequently the members of the Conservatory Orchestra had a much needed rest.

Upon the return of Dr. Sevitzyky, work was begun on the program to be presented as the final performance during the Third Festival of American Music. This concert, given at the Murat Theatre on the ninth of May, proved to be perhaps the most successful concert of the year. A large audience attended and the hearty response indicated their approval of all that had been achieved by the orchestra during the endless hours spent in intensive and exacting rehearsals.

Among the highlights of the evening were Marie Zorn's brilliant interpretation of Edward MacDowell's Concerto No. 2 for pianoforte and orchestra, and the performance by orchestra and chorus of "The Peace Pipe," a cantata for mixed chorus, baritone solo and orchestra, composed by Frederick S. Converse. The baritone solo was sung by Earl Albertson, whose talent as a soloist immediately won recognition.

Other numbers included on the concert were Henry Hadley's "Overture, In Bohemias;" MacDowell's "Sea Pieces," orchestrated by Lionel Barrymore at the request of Mr. Sevitzyky, and two compositions by John Alden Carpenter, "Song of Faith" and "Song of Freedom."

The string orchestra concluded the year's activities with its appearance on June fifth at commencement exercises, Dr. Sevitzyky conducting.





BACK-STAGE DELICACIES

(cooked up by a member of the orchestra)

RECIPE

Ingredients:

Select approximately eighty-five young *musicians* of varied talent and temperament with all the Vim, Vigor and Vitality they possess. Add a little sweetness—we may not have sugar, but we still have the Jordan coeds—. Perhaps a dash of spice would go well — one of Stouder's "corny" jokes?? Ah-h-h, no, I think not—let's leave the spice out — a little corn from Smitty's *cornet* might do. If you need a utensil for measuring the quantities of these ingredients, try Weimer's "*peck*" horn.

Now *roll* these ingredients out on a *snare drum*, pour into Leyenberger's 'cello and beat well. Place in Detroy's kettle drum and allow to set for a period of eight or nine months. If it doesn't set well, throw in Schiller's bull fiddle. This might

provide a better bass than would Leyenberger's 'cello. If you want it to rise, throw in a leading tone. Slice with a *sharp* trombone and serve on a hot platter.

Curious to know the results of this sort of a mixture??— Then read on, dear reader, read on, for herein is presented the most choice tidbits which enter into the "behind-the-scenes" life of an orchestra member.

DO YOU REMEMBER:

"Why you play this way, isn't it?"—and "Don't stop soon!" (via F.S.)

Th three B's in music—Bach, Beethoven, and Sowerby (Sour-bee)? (via Pacini).

The mystery concerning the scanty attendance at sectional rehearsals during the first few days of spring. A very ticklish horn player furnished the solution—said, "Mr. Z., it must be love!" (via Jeanie G.—hmmmm, look who's talking!) Incidentally, Gail W. was appointed chief caretaker of J. G. — via Mr. Z!

The question as to when Jim Noble and Jackie Mitchell would be giving their joint recital — and we don't mean on tuba and piano. (Vi-a, yes! what about this, J.M. and J.N.?)

The conductor who in trying to explain to the violins just how he wanted a tremolo played said, "just put your head down and then wiggle!"

The difficult program at the Butler Fieldhouse in conjunction with the President's Birthday Ball? The difficult part about it was sitting there for four hours.

Tschaikowsky now has a theme song — "No one ever works here but Father." (via Pacini).

And do you remember the night Jim Noble became overly enthusiastic, because at last, the orchestra was to rehearse a number which included a part for tuba in the orchestration? We started playing and Jim began counting out the rest measures—1-2-3-4, 2-2-3-4, 3-2-3-4, and so on into the night. The orchestra played on, making crescendos and diminuendos, playing whole notes, half notes, blue notes, sour notes, and above it all could be heard the voice of determination counting, 95-2-3-4, 96-2-3-4, 97-2-3-4! And now only four more measures until time for the double fortissimo at the end of the first movement—two measures to go—Jim was set for the kill—one measure, and now—LET 'EM HAVE IT!! BAROOOM!

A thunderous volley came from the lower extremities of the tuba. It was a wonderful fortissimo—well controlled, full, and resonant, but alas! Why all the laughter? Why the quizzical "over the spectacles" look from "the maestro?"—In the excitement of the moment Jim hadn't noticed that the orchestra had stopped playing a measure before his entrance and his *sfz* had "exploded" right in the middle of Sevitzy's lecture to the strings on the art of playing pianissimo.



THE RADIO DEPARTMENT

Most of the credit for the success of this department should go to the faculty. Mr. Winter, who comes to class in the middle of winter plowing through snow-drifts in his "ice cream clothes," has spent many a weary hour in rehearsal and in class trying to teach his students what is right and what is wrong in radio. He directs all of the dramatic shows which the department presents on the air. To all of the students he is a fine teacher and an "exceptionally swell" friend.

We now move on to Mr. Hickman—cigar and all. Many of the students do not have classes under Mr. Hickman as they are held at night. However, we must say that when you have gone through an evening class with him you know that you have been somewhere. His classes in advertising are interesting and educational as he has had much practical experience in the newspaper business. Mr. Hickman is a man who understands his students and helps them in every possible way.

Mr. Brinsley has the radio writing class. Formerly employed by Station WIBC, he is an experienced script writer and is well fitted for his job. Last year the radio department, through the facilities of WIBC, gave a series of thirteen shows which had been written by Mr. Brinsley.

The success of this department also has been stimulated by the fact that many of its former members have gone into radio stations to carry full-time commercial jobs. Harold Modlin left Jordan last March to take a full-time announcing job at WLBC, Muncie, Indiana and is now Acting Production Manager.

Bill Landrum has been with WIBC about six months and is showing possibilities of a great future in the field of radio. Ward Glenn began his radio work at WIBC, where he served in the capacity of musical director. Mr. Glenn now is at WOWO, Fort Wayne, Indiana.

Harold Cook, former member of the night radio classes, is full-time announcer and is in charge of newscasts and special shows for WEBQ, Harrisburg, Illinois. First-Class Private John Robbins, stationed at Camp Shelby, Mississippi, is a former member of the night radio classes. He is a member of the 113th Engineers Band and occasionally appears as soloist with this organization on their weekly broadcasts over WHAS, Louisville, Kentucky.

The radio department not only is sending its members into the radio industry but also is represented in the Armed Forces of our country. On land we have Jack Arnold, Ralph Martz, and John Robbins. Jack was a member of the department last year. He enlisted in the army in June of 1941, and the last reports were that he was stationed somewhere in Texas. Ralph Martz, assistant in the department, was connected with the dramatic side of productions. He taught History of the Theatre and worked with Mr. Winter in the dramatic productions of Thespiis at Butler. Mr. Martz enlisted in the ground school of the Air Corps and was sent to Fort Wayne, Indiana. As has been mentioned previously, John Robbins is stationed at Camp Shelby, Mississippi.

In the air we have Bud Stone and Robert Lett. Although Bud was in the radio department but a short time we nevertheless claim him as one of our promising students. Bud is now stationed at Maxwell Field, Alabama. Robert Lett of Danville, Indiana, and former member of the night radio classes is now flying a bomber for the United States Army. His location is unknown.

On the sea we have the pride and joy of the radio department. Somewhere on the Pacific aboard the USS CHESTER is Ensign Morris Hendricks, better known as "Morry." Although Morry taught here but a short while, he was one of the finest teachers the conservatory has ever had. (Just ask any of the student body that knew him and they will tell you.) A typical sight during a production was Morry with his coat off, his sleeves rolled up, and his hat on the back of his head. Morry was always sympathetic and understanding with his students and fellow workers. So understanding in fact, that when a certain member of the radio faculty needed a haircut, Morry dug down into his own pocket and gave him the money for it! He was a capable instructor, a grand fellow, and a good friend.

The radio department of Jordan stands by the old saying, "small but mighty." This year the department has gained considerable recognition in the city for its ability to produce dramatic shows, a number of which have been presented over Stations WIRE, WIBC, and WISH. "LEAFING THROUGH THE LOGS," a review of the records of America's first line of defense—the men and ships that have made and make up the United States Navy, has been a weekly presentation over WIRE.

The department has given programs at Billings General Hospital and the Induction Center at Fort Harrison, at Sunnyside Sanatorium, at various churches in the city, before fraternities and sororities, the Women's Departmental Club, and the Daughters of the American Revolution.

The Radio Department of Jordan Conservatory wishes all of its present and former members the best of luck and good wishes. Our department will "KEEP 'EM ROLLING, KEEP 'EM FIGHTING, AND KEEP 'EM FLOATING."

FRATERNITIES

MU PHI EPSILON

NATIONAL MUSIC HONOR SOCIETY

Mu Phi Epsilon is a national music honor society for women which was founded November 13, 1903, by W. S. Sterling and Elizabeth Mathias at the Metropolitan College of Music, Cincinnati, Ohio. The objects of Mu Phi Epsilon are the advancement of music in America by maintaining high standards for membership requirements, the promotion of musicianship, scholarship, and friendship among music students in American colleges and schools of music, the constant endeavor to stimulate musical excellence in the entire student body of institutions where chapters are located, the maintenance of national contest awards and Scholarship awards, cooperation with national and civic music movements of importance, and the development of a true sisterhood, a spirit of mutual loyalty.

Mu Phi Epsilon has forty-eight active chapters in colleges, conservatories and universities of the highest standing in the United States, twenty-nine alumnae clubs in various cities, and many patroness groups throughout the country. Kappa chapter at the Jordan Conservatory was granted its charter in November, 1906.

Mu Phi Epsilon was not founded as a social organization and therefore does not "rush" or "bid," but election for membership is made twice during each school year from the upper scholastic quarter of the junior, senior, and graduate classes, and is based on performance, character, and leadership as well as high scholarship.

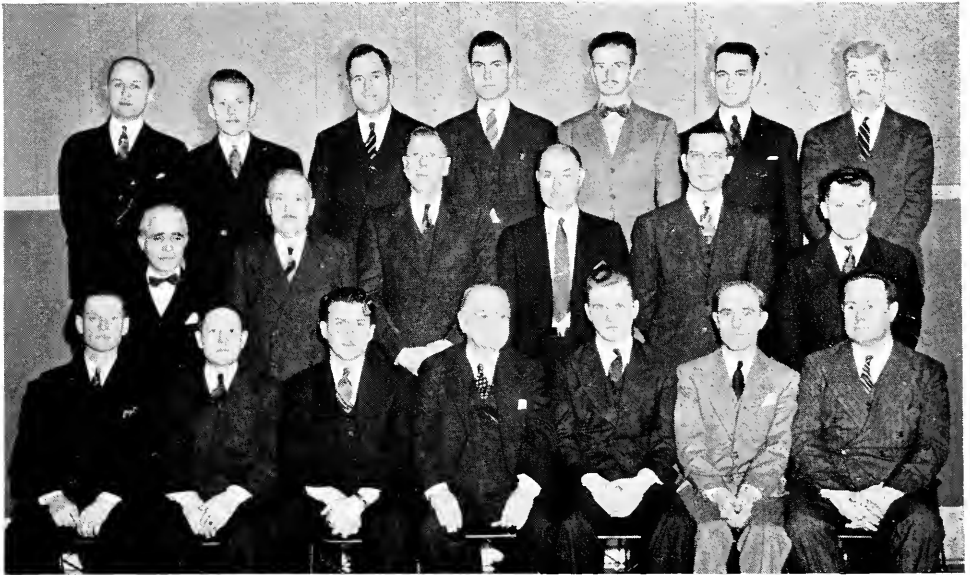
Annually, Kappa chapter awards a scholarship for the ensuing year's study with the artist teacher in piano, organ, voice, violin, or cello to one woman student in her sophomore, junior or senior year who wins the annual competition usually held in May. At the end of each school year Kappa chapter also awards two medals, one each to the freshman and sophomore girl who has maintained the highest scholastic average for the year.

In addition to its regular monthly musicales, the sorority sponsors a reception at the beginning of the school year for all women students and also presents two public concerts each season. This year they included a program by active members in March and another in April by the scholarship winners of the last two years.

Marion Laut was president of the chapter for the current year, and members of Mu Phi Epsilon also on the Jordan faculty include Mae Engle, Alice Harper, Virginia Leyenberger, Isabelle Mossman, Dorothy Munger, Harriet Payne, Imogene Pierson, Helen Louise Quig, Leone Kinder Rickman, Lucille Wagner, Frances Wishard, Dorothy Woods, Hazel Steele, and Lois Buskirk.

ALPHA SIGMA CHAPTER

PHI MU ALPHA SINFONIA



First Row: Richard Orton, E. H. Jones, Alonzo Eidson, Hugh McGibeny, Carl Dawson, J. J. Albion, Rea Williams.

Second Row: Pasquale Montani, Franklin Taylor, B. F. Swarthout, Harold Winslow, Edward Emery, Stanley Norris.

Third Row: Waldo Littell, Howard Hanscom, John White, Sam Scott, Francis Fitzgerald, Beldon Leonard, Russell Paxton.

Members not in picture—Gerald Bettcher, Gene Chenoweth, Richard Foster, Russell Goucher, Robert Griffey, Charles A. Henzie, Herbert Kaiser, Gilbert Kellberg, Henry A. Marshall, James W. Miers, Van J. Miller, William Moon, Raymond G. Oster, Roger Riley, Robert Shambaugh, Robert B. Shepard, Amos Smith, Vernon E. Spaulding, Mark F. Walker.

Newly inducted members—Doyle Bowman, John Detroy, Paul Harder, Dale Harrod, Charles Knowles, Paul Mueller, Golden Smith, Vincent Studer, Malvin Walker.

Honorary member—Edward Bailey Birge.

It shall be the object and purpose of the fraternity:

To advance the cause of music in America.

To foster the mutual welfare and brotherhood of students of music in America.

To develop the truest fraternal spirit among its members.

To encourage loyalty to the Alma Mater.

To give recognition for outstanding worth in musical activity.

Sinfonia was founded at the New England Conservatory of Music, Boston, Massachusetts, October 6, 1898, by Ossian E. Mills. Its seventy-two chapters comprise the largest men's musical fraternity in America. Alpha Sigma Chapter was installed at the Metropolitan School of Music, May 25, 1926.

ETA CHAPTER

PHI SIGMA MU

National Honorary Sorority in Music Education

OFFICERS OF ETA CHAPTER

| | |
|-----------------------------------|--------------------|
| President | Jean Hegg |
| Vice-President | Mary Flora Wilson |
| Recording Secretary | Doris Miller |
| Corresponding Secretary | Patricia Pearson |
| Treasurer | Margaretann Herzig |
| Historian | Elma Baker |



AIMS AND OBJECTIVES OF PHI SIGMA MU

1. To promote music education as a profession in America.
2. To achieve a unity among music educators geographically separated.
3. To overcome professional isolation.
4. To bring about an expansion of service through closer relationship between schools of allied purposes and policies.
5. To identify our fraternity with standards of approved musicianship and with professional goals of superior attainment.
6. To befriend and assist the young teachers in our profession and to aid the needy student financially.
7. To sponsor music enterprises in our school and our community and among the less privileged.
8. To maintain worthy standards of ethical conduct both in our personal and in our professional lives.
9. To foster loyalty to our Alma Mater.

SIGMA ALPHA IOTA

NATIONAL PROFESSIONAL MUSIC FRATERNITY

Sigma Alpha Iota, the oldest national music fraternity for women, was established in 1903 at the University School of Music, Ann Arbor, Michigan, by seven women whose aim was to give moral and material aid to the members of the group during the course of their musical education. The fraternity now has a membership of more than twelve thousand with seventy-two active chapters located in the leading universities, colleges, and conservatories throughout the country.

Zeta Chapter was established at the Arthur Jordan Conservatory of Music in 1911. There is a patroness group as well as an alumnae chapter located in Indianapolis. Each year Zeta Chapter holds auditions for awarding the Eva Schurmann Scholarship of \$100 to be used toward the tuition of a student carrying a full collegiate course at the Conservatory. Monthly musicales are held by the chapter to develop poise and to increase the knowledge of musical literature and program building. Indianapolis SAI's are prominently engaged in the activities of the Indiana Federation of Music Clubs, the Indianapolis Matinee Musicale, the Harmonic Club, the Indianapolis Symphony Orchestra, and various other organizations.

Sigma Alpha Iota accepts for its members only girls of earnest purpose, high scholarship, high personal character, and marked musical talent. The fraternity is happy to elect worthy undergraduates to membership as well as upperclassmen. Operating thus as a professional organization demands professional ethics and a professional attitude on the part of all members. Moreover, it affords a close and helpful alliance with women in other professional fields. In changing its corporate name from honorary to professional, Sigma Alpha Iota did not lower its standards for membership.

Sigma Alpha Iota takes pride in its national honorary members who are outstanding in the music world today. Such artists are: Rose Bampton, Helen Jepson, Maria Jeritza, Lotte Lehmann, Lily Pons, Rosa Raisa, Elizabeth Rethberg, Manuzucca, Gladys Swarthout, and others, whose accomplishments are familiar to all.

The honors bestowed by the fraternity on its members are the Ring of Excellence, the highest honor offered for outstanding musical achievements; the Sword of Honor, for work in the chapter over and above that which is required; and the Honor Certificate, awarded annually to the graduate in the chapter with the highest scholastic average.

The Sigma Alpha Iota objectives are:

- to form bodies of representative women who shall by their influence and their musical interest uphold the highest ideals of a musical education
- to raise the standards of productive musical work among the women students of colleges, conservatories, and universities
- to further the development of music in America and promote a stronger bond of musical interest and understanding between foreign countries and America
- to give inspiration and material aid to its members
- to organize the social life of its members as a contributing factor to their educational program
- to cooperate whole-heartedly with the ideals and aims of the Alma Mater
- to adhere to the high standards of American citizenship and democracy.

JORDAN MEN IN THE ARMED FORCES

The jump from the classrooms of the Arthur Jordan Conservatory of Music to the armed forces of the United States is a short one.

Forty-four former conservatory students and faculty members had either enlisted or had been inducted up to noon of Wednesday, May 20, 1942.

Letters received from these former students and faculty members show that they are in the marines, navy, the army and all the flying divisions of the army and navy. Several of the men are first class privates, corporals, and sergeants; one is an ensign and one a second lieutenant.

Several are members of the air corps bands and army bands. One, at least, was with the fleet at Pearl Harbor during the enemy's surprise raid.

Many of the men in their letters speak with pride of their education at Jordan and especially their work with Fabien Sevitzy and the Jordan Conservatory Orchestra and with Joseph Lautner and the Jordan-Butler Philharmonic Choir. They cherish those and many other memories, the men point out.

The way the Jordan men have advanced in rank clearly shows that music students have the stuff that makes real fighting men.

CONSERVATORY SERVICE ROLL

Earl Albertson, Army
Jack Arnold, Army
Howard Barnett, Navy
Robert Blue, Navy
Carl Dawson, Army
Ralph Emerson, Army
Richard Foster, Army
Don Garrett, Army
*Howard Hanscom, Army
Earl Harvey, Army
*Morris H. Hendricks, Navy
*Donald Holzhausen, Army
William Hopper, Army
*John Howell, Army
Kenneth W. Hughes, Army

*Verne Jacobs, Army
Herbert Kaiser, Army
Louis Kysar, Army
William Lett, Army
*Ralph Martz, Army
Robert Mitchum, Marines
George Myers, Army
Thomas Norris, Army
*Raymond Oster, Army
Austin Parkhurst, Army
Owen Paul, Army
*Louis Pirko, Army
John Robbins, Army
Thomas Roe, Army

Vernon Roth, Army
*Sam Scott, Army
Charles Squyres, Army
Howard Stivers, Army
Orville Stone, Army
Paul Taylor, Army
Jean Vickery, Army
*Mark Walker, Army
Maurice Watkins, Army
Charles Wetzel, Army
Robert Wilson, Army
Winslow Wise, Navy
*Dale Young, Army
*Leon Zawisza, Army
Joseph Zinkan, Army

* Member of the Conservatory faculty.



AJC~



1. *Dick Foster*

2. *Carl Dawson*

3. *Ralph Emerson*

4. *Sam Scott*



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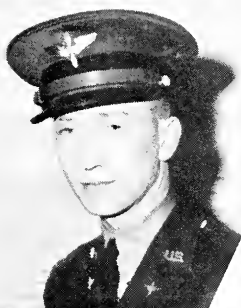
Howard Hanscom



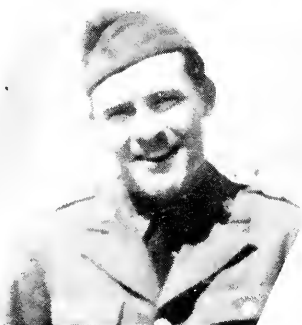
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U.S. A.

5

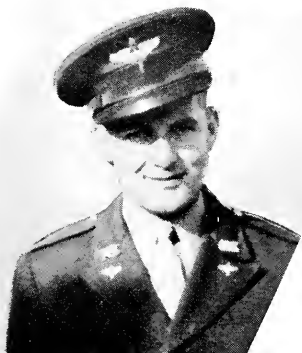


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- 5. *Bud Stone*
- 6. *Charles Squires*
- 7. *Vern Jacobs*
- 8. *Joe Zinkan*

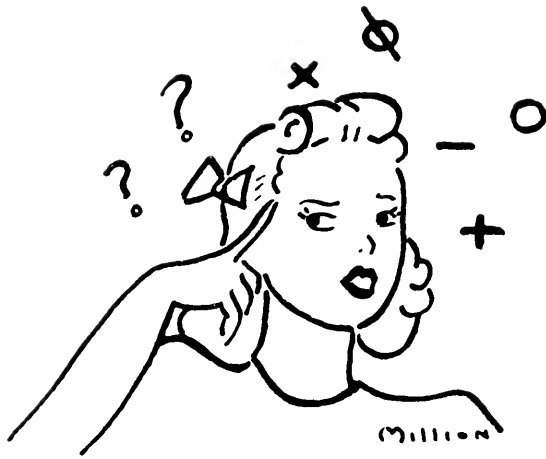
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Austin Parkburst



GOSSIP—THEY ASKED ME TO WRITE

So Here It Is—the Comings and Goings of Jordan this Year

WE KNOW THEM FOR—

- Marion Thompson—Her casual greeting—"Wal, Da-a-a-i-i-sy June."
 Natalie Ratliff—"Have you seen Paul?"
 Peggy Million—Her Casey Jones act.
 Malvin Walker—Potato chips.
 Bob McKinley—His art of cooking.
 Martha Rose Spaulding—Her passion for symphony men.
 Mary Lou Carnahan—Her affirmative "okey" to every suggestion.
 Betty Jean Miller—"I'll be on the second floor—1116."
 Mary Spillman—"You'all."
 Pinky Chandler—His passion for cheese sandwiches.
 The Freshman dorm girls—Their little girl boots.
 The gang in the basement—"—— — ——" (sorry fellows!)
 Windy Wise—"Hello, men."
 Mari Wagner—"Is Windy down there?"
 Doyle Bowman—Side burns—flashy ties—overstuffed briefcase.
 Jean Vickery—His mustache.
 Bob Lashbrook—Radio Workshop—WAJC.
 Shirley Thompson—"You should let Bill give you an adjustment."
 Bob Evans—His art of cracking chewing gum.
 June Floyd and Marion Thompson—Their "moron stories."
 Pat Pierson—"I've got a letter at home."
 John Detroy and Joe Lewis—"Have you seen my next pupil?"
 Mr. Jefry—His desire for "more legato" mashed potatoes.
 Mr. Harper—"Anybody seen Bowers?"
 Mr. Lautner—(in rehearsing orchestra for the Messiah)—His passion for singing instrumental passages in the range of the respective instruments whether it be piccolo or tuba. (We wonder what he does about double-stops?!)

INSEPARABLES—

- | | |
|--------------------------------|--------------------------|
| Jim Bowers—June Floyd. | John Case—Anybody. |
| Paul Brown—Natalie Ratliff. | Bud Stone—Jerry Mohler. |
| Jim Noble—Jackie Mitchell. | Lloyd Patten—June Tice. |
| Melvin Crafton—Beth Ann Brown. | Mr. Norris—8:55 classes. |

INCIDENTALLY—a new addition to the conservatory this year is the Freshman Dormitory located at 1213 N. Pennsylvania.—Florida's gift to Jordan, Jane Watling, soon found her way around Indianapolis through the aid of local lad, Eddie Houser.—Frances Logan always finds time for early morning limbering up exercises.—Did we say early??—5:30 a. m. to be exact. Open letter to Winnie Driener—We like you in make-up . . . wear it more often, please. Three cheers to Coleen Schipper, house president, for her nice job of presiding all year.

Has anyone besides your curious reporter noticed the ring with the initial "B" that Peggy Hester wears? Is it your Charleston man, Peggy?

Local boys, Louie Mader and Bill Breedlove, both make certain girls' hearts beat a trifle agitato—Pity, they are such woman haters—Why not break down, boys?

Typical—the usual one o'clock scurry on Wednesdays for Freshman Eurythmics class—and the messed up appearance of the class members and the second floor, 1116 for an hour afterward.—Around noon usually finds Room 15—1116 packed solid with jive as Errol Grandy, Bob McKinley, "Butch" Evans, Windy Wise, and Pinky Chandler give forth with a hot jam session. It is rumored that a certain F. S. said he was glad to see that, at last, there was beginning to be some life around school.—And then there was the day Jim Noble nearly bowled over the entire conducting class with his knocked-out conducting—all resemblance to Dr. F. S. intended.

At the beginning of the second semester we welcomed new students, Helen Fowler, Alice Jean Fisher, Louise Ellen Trimble, and Don Chandler. We were glad you could be here, people. Also, the turn of semesters brought a change of scenery—found Peggy Million dunking donuts with Golden Smith instead of Art Schiller—Bob Barton eating potato chips with Peggy Herzig, not Mary Spillman—Malcomn Herr deserted Jordan for Pharmacy College, so Betty Jean Miller played ping-pong with new man, Pinky Chandler—and Al Canine was taking in all the recitals with blondie, Mary Jane Kent. There is one couple at Jordan that just can't seem to make connections. How about it, Nellie Jones and Bob Burford.

Along with spring comes woe-begone looks from the female populace as more men leave for the service. Anyway, three cheers for all you boys—Jordan Academy for Girls will be behind you!

We can't pass up this chance to offer congratulations to new papas, Charlie Munger and Curt Miller. How's the floor-walking, men? While congratulations are in order we mustn't miss Paul MacDowell, new symphony man. Nice work, Paul.

Wedding Bells—Heartiest congratulations to radio student Bobbie Andrews, now Mrs. William Homer Webb—lucky girl!—To be admired are newly acquired diamond rings of Paula Blust from Dick Foster, and Jeanadele Schafer from Donald Hager Shimler, Wisconsin seminar student.

FAMILIAR SCENES—Crowds around the bulletin board—Every practice room busy just before exams—Worried looks every six weeks—The line in front of the Student Hall for Friday afternoon convocations. Now, an empty coke machine a greater share of the time—Martha Tyner and Jerry Mohler always together—Betty Jean Miller waiting outside Mr. Jefry's door—Orchestra rehearsals at the Odeon on Monday nights—Sleepy people hurrying to make an eight o'clock class the next morning—Droopy corsages the day after a school dance.

And so, dear students, all things must end including this page, my store of gossip, the school year, and finally, my fond farewell—see all you people again next year.

FRESHMEN INITIATION

—"Hell Week" to you—from one who knows



A Freshman I am very green,
As green as green can be,
And very dumb so very dumb,
As you can surely see.
All upperclassmen as I know
Are all so very smart,
That I must try my very best,
And obey them from the start.

Thus from on bended knees so recited some fifty-odd freshies during the week of October twenty-four to thirty-one, the so proclaimed "Hell Week."

We all knew the worst was yet to come when a notice was posted as to instructions. No make-up, straight hair, odd socks, and green hats were nightmares by the end of the week. By Thursday, we squeaked and creaked every time we started to bow to an upperclassman. You try bowing to one hundred people about sixty times each day for five days and see how it affects you. It should have been good reducing material, but it only made me hungrier.

Then every time we saw stairs our shins began to ache. Funny how easy it looks but how hard it really is to walk up stairs backwards and down, vice versa. Every time I saw John Detroy at the bottom of the stairs I just automatically turned around and started up backwards even after the week was over. Each time I saw John and Pat Reinhart together I had to curb the urge to throw a book, for I knew they were cooking up something else for us to do.

Perhaps I should have kept count of the number of cigarettes I lit that week; how many pounds in books I carried to class; how much food I wasted by having to eat with my fingers; how many people I scared as I got on the bus each morning wearing no make-up; how many pairs of socks I got mixed up and never saw again; how many times I got caught without my green cap and had to say the poem both forwards and backwards, how many blisters I had on my knees from living on them half of the time that week.

After a time seeing Peggy Million looking like a ghost without her makeup, Betty Jean Miller, Ann Rector, and Shirley Thompson in their pig-tails, and all the dorm girls with their odd clothing became a commonplace sight around Jordan.

It wasn't enough to go through crazy antics all week, oh no, for on Friday night we (all the lowly frosh) were "herded" into the Student Hall where for two hours we suffered unbearable (well, almost) torture. The one thing that started the evening off badly was just before the ghost walk when Joe Lewis kept playing "Do I Worry?" After that fitting prelude we were driven, literally, like a bunch of sheep, over to the foot of the fire-escape of the 1116 building. There Malcolm Herr stood to collect all our valuables and to give us a word of encouragement. Crawling through the window at the top of the fire-escape proved to be quite a "striking" experience—so striking, in fact, that all the meanness was

knocked out of me for a month. I later found out that it was only Jerry Mohler with a frat paddle. (Ask "Prof" Harper about this. His height proved to be quite a handicap for when Jerry saw "all of *that* coming through the window" she thought it was two people instead of one and gave "both of them" the works. "All of that coming through the window" turned out to be just one person—Harper, from alpha to omega!) After wandering blindly through the hall and down the stairs we found ourselves in the basement. Everybody looked and felt like real live ghosts after walking through a cloud of flour that Bob Evans and Jim Noble were sprinkling around so generously. Frances Logan, curious to know what was in "that other room" picked an opportune time to find out and walked right through the showers, but at that she didn't look any worse than Louie Mader did when he had finished bobbing for apples.

By this time we looked like something even the cat would be afraid to drag in, and in this condition we were sent back to the Student Hall where we gave a show for our kind hosts. Natalie Ratliff took honors on her accordion along with Peggy Million and her Casey Jones act and Bill Breedlove, Don Winton, and Keith Hawkins with their German Band. As a part of the ceremony of becoming a full-fledged Jordan Freshman, Bill B. was sworn in and christened with a raw egg.

Towards the end of the evening and after things had become more quiet our dates were supposed to be able to recognize us well enough to ask us to dance. All the freshmen looked dead on their feet on the dance floor or else sat around in chairs trying to look as fresh as the occasion demanded. That was one evening people saw us as we really are. Stuffed with cider, donuts, and candy, we frosh departed that evening feeling weaker, wiser, but much happier because we finally were full-fledged freshmen of Jordan.

SCOOPIN' THE SCOOPS IN THE FROSH GIRLS' DORM

By Scooper

Did you ever hear of 1213 N. Pennsylvania? Yes, there was just an even dozen after "Mother" Maxine left at the beginning of the second semester. Twelve lonesome(?), lovely(?), delightful(?), beautiful(?), and entertaining(?) gals.

Remember the way it started with a bang—The Rector-Holzhausen, Barton-Spilman quartet which was gone with the breeze by January? (They come, they go—mostly go.)

You can't forget that "Jane" from Florida who spent most of the year straightening out the "Eds," "Jims," "Georges," "Walts," and "Wallys," who happened to get caught in her oboe case—And then there was Logan, the song bird of the upper story. Her regular practicing even influenced the neighbors to some vocal attempts.

Of course there always are some who by necessity rather than desire leave their favorites behind—take Peggy H. for instance who left poor Bob H. in Charlestown to pine away his heart in her absence, and shame Betty N. for deserting Junior W.

in Williamsburg except on special week ends. (Peggy and Betty console each other at Dorn's munching ice cream cones.)

Who was that certain A. J. C. man who kept Esther M. out 'till two a. m. one night? (morning, I mean). Esther's occasional dates throughout the year included Owen Paul, Charles of the army, and a church romeo whom we've never had the pleasure of meeting.

Practically every afternoon the delightful, lovely, and melodius sounds come streaming from Harper's clarinet while her practicing goes on religiously in Mrs. Page's room. Bright and early in the morning—some mornings—Watling's oboe or Rector's marimba can be heard above the din of snoring sleeping beauties.

The dorm's "adopted Mother for a year" patiently sits by wondering what her chicks will think of next. If it's not amending the Rules and Hours Law, it's remodeling the house, changing furniture, or just raising general chaos. Such is the life of Mrs. Page.

Watling, by the way, had two Chanute Field Cadets visit her A. W. O. L. one week-end—better watch it, boys, Spilman's M. P. might catch up with you. The latest is the Watling-Green, Stewart-Spilman quartet underway some time now.

The morning mail is always monopolized by Rector, except on special mornings when Carnahan gets the upperhand and then we have a case of "Rector Blues." And then there's this same Carnahan who brings home the whole clothing store on approval and buys a hair ribbon so to speak.

The third floor chums: Mary Turner and Colleen Schipper, the former with wings and the latter—that would be telling. Colleen goes home each week-end to teach piano, but we often wonder whether or not another kind of "student" might have something to do with it. Mary S. sure makes 'em take notice in Bloomington over the week-ends. Why, just recently she was called upon to help Curtis with *his* autobiography—(take note, boys—this is a unique way of telling the girl friend that she has become a part of your life—gets your work done, too!)

And of course we mustn't forget Wini D., a regular attendant of the Y. W. C. A. cced night and a lover of evening walks alone. The future Mrs. Leslie Blaze of LaPorte journeys home once in a while for a reunion with the husband-to-be. Why who knows, we all may be called upon to sing and play at her wedding if Wini doesn't change her mind again—"oh, Wini made her mind up at seventeen"!! And speaking of weddings, what about it, Rector?—Those daily letters from Maurice at Casey Jones School aren't the bunk, we know.

I hope these blissful tales of woe
Won't follow you where'er you go,
But as a guess I sadly fear
It'll be the same again next year!

Here's to the future sophomores,
May they glory in gossip!



1. A quartet of Frosh pulchritude.
2. "You make a 'mighty purty' picture yourself, Turner."
3. Mrs. Page and her chicks.
4. The Frosh dorm—"where young men's fancies turn."
5. Rector and Spilman—"stepping out??"
6. Prize-winning "mischief-makers" of the dorm.
7. Wouldn't B.F. of Fort Wayne like to see this, Stouder?
8. Part of the "gang."
9. Remember—eleven o'clock hours to-night!

THE BEE BUZZES

"Sprig has cub" and the dorm girls' fancies have turned "armyward." They've taken to wearing slacks and are finally reconciled to the fact that they must be "war widows" for the duration. Even Mrs. Woodie has the bug. She has completed a beautiful wool yarn afghan and the gals are selling chances on it. They hope to raise a sizeable sum of money for the Red Cross. "Blust" Blust is planning on winning the afghan for her hope chest. (Is there still hope?)

DID YOU KNOW:

That the Billie and Keith romance is still a-glow?

That Roanoke's own, Ann Snedegar, has found herself a true love at last? The lucky man is none other than Lieutenant Ellis (Cup Cake McDuff) Farmer. That Sally's "heart belongs to daddy" in New York? His initials are B. P. (I think you can guess the rest.) However, there's still room in her heart for Howdy, stationed down in Florida.

That Jacquie (Debbie, to us dorm girls) and Jim Noble are still completely smitten?

That Pat R. still can't quite make up her mind as to the love o' her life? Don't tell anyone, but I think we have a career girl in the making.

That "Flash" Blust is saving her love for "Dickie-boy" at Scott Field, Illinois, to the exclusion of all the swaine on the campus?

That Muriel "vants to be alawn"?

That Doris "Brains" Miller is keeping herself busy playing in men's string quartettes?? Have you ever seen her "*pace* you on the *grace* on the way to *clace*"? You Haaven't? That's all right, Doris—"Looville" is a good town to be *from*.

AND HAD YOU HEARD:

That Jeanie Hegg is flitting from one love affair to another? We'll put a little bug in your ear—she knows what she's doing! Must be nice to be popular!

That Fannie Meyer is the perfect salesgirl? Up to now she has soared way above the rest of us in the sale of chances on the afghan. Nice going, Fannie.

That Jean Graham is really and truly in love this time? The Law School must have something on the ball.

That there's been a great change in Marilyn's life? Have you seen her ring lately? Good reason why!

That Marjorie Loertz has suddenly taken an interest in violin playing? Could it be Louie's influence?

That Mary Alice sticks to home-folk when it comes to romance? Just to be different, her interest is centered around the Marines in Chicago. None of the army stuff for her!

That Rosie has a secret love-life that only a select few know about? Our curiosity's killing us!

That Betsy can't seem to find a man to suit her, but we'll bet two to one that when she does find one she'll pick a winner.

That "Busy Bee" Burr's love that was once "Deep in the Heart of Texas" is now setting up house-keeping in a tent in the State of Washington?

You've heard enough about the dorm

To set your ears on fire.

There's always noise, it's like a storm,

It seems we never tire!

Poor Mrs. Woody!



1. Mrs. Woodworth and part of her brood.
2. Wilson and Hegg—"look at the classes scheduled for EIGHT A. M.!!"
3. "Betsy" indulges in a "Dorn special."
4. What's this?—must have been a special on cones.
5. "Practice makes perfect," Dilling.

6. "Sned" and "Busy-Bee Burr" pose for the photographer.
7. Where these fair damsels abound.
8. More Jordan coeds—??
9. "SMILE, Jeanie!"
10. Why the happy smile, Pat?—New boyfriend??
11. Mother's Day at the Derm.

"Something New Has Been Added"

For the first time in the history of the School the Conservatory is participating this year in intramural sport activities. At the start of the second semester it was hoped that baseball, tennis and ping pong teams could be organized. The baseball endeavor failed to survive the first team-workout due to the "head on" collision of James Noble and Golden Smith, which caused so serious a discoloration of Smith's right eye that Mr. Sevitzky donated a lecture on the evils of brawling. It was decided that the team should be discontinued.

Tennis was a complete flop. Although several ambitious "racketeers" were enthusiastic, no satisfactory arrangements could be made which would relieve them of attending orchestra rehearsals on Monday nights when all matches were scheduled to be played.

With ping pong, it was a different story. Under the leadership and inspiration of "Coach" Sally Green, an extremely fine and well-balanced team took shape. The first and somewhat history-making match was played against the Sigma Nu team Sunday, April 23, at the Sigma Nu house. The Jordan team consisting of Art Schiller, Gail Weimer, Marvin Stevens and Paul Harder, played under most unfavorable conditions, but captured the match three sets to one. Art Schiller, the driving force of the team, lost the only set to John Robbins, an excellent player, who made several spectacular returns of Schiller's best placed forehand slams.

Members of the team in addition to those listed above are Vernon Elbrecht, Winslow Wise, Curtis Miller, and James Bowers. The entire student body is behind the team, and hopes that this season will be only the first of many equally successful ones. The endeavor displays considerable and desirable initiative on the part of all concerned.



CONSERVATORY ALUMNI ASSOCIATION

The Alumni Association of Jordan Conservatory is composed of all former students and members of the faculties of the Metropolitan School of Music, the Indiana College of Music and Fine Arts, and the Arthur Jordan Conservatory of Music, established in 1928 by Mr. Arthur Jordan through the merger of the Metropolitan and the Indiana College.

The Association meets each fall during the convention of the Indiana State Teachers Association. Special events are held upon the call of the President. Present officers are Beldon Leonard, President; Helen Starost, Vice-President; Lucille Wagner, Secretary-Treasurer.

BROWSING IN THE BLUE NOTES

By "Pat" Patten

Comes the fall of '41 and the rustle of leaves and students around the Jordan campus . . . the men were prominent mainly by their absence . . . became more so as the months rolled by . . . the date problem became serious for the gals, a break for the guys.

During the summer, Hickman moved his cigar smoke to 1204's second floor, into a neat tile-lined (?) cubby-hole. "Ask-Wilma-she-knows" Thompson moved into the renovated two-by-twice Walter left. And even the registrar's office straightened the pictures on the walls and moved their desks around!

Howja like Marie Zorn's new hair do? . . . and we missed Dick Niessink . . . and Papa Joe Lautner turned up with a cut hand and a rested face.

Betty Burkes modelled clothes down at Block's (the boys became interested in the latest styles) . . . and we killed a keg of cider and rafts of doughnuts at the student mixer . . . and Dorn's continued to be the most convenient suck and chew joint near the campus.

"This is the Jordan Hour, Walter Hickman speaking"—and nearly every willing student or faculty member who had something to offer was presented. Congrats to Walter for a highly successful series.

And all the fellows who decided to help Uncle Sam and wear his latest in Hart, Schaffner and Marks time U. S. uniforms. There's somp'n about a soldier! Zinkan, Wetzel, Wilson, Emerson, Robbins, Hanscom, Watkins, Hendricks, Kaiser, Norris, Hughes, Foster, Myers, Scott, Roe, Stone, Stivers, Dawson, Paul, Holzhausen—were some of the gang we miss a lot.

Herb Kaiser hung around at loose ends for some time, then rather settled on petite Charmion Harp just before pulling out for the army. Another new campus romance was that of Paula Blust and Dick Foster. She got her ring the night of the Christmas formal, and her eyes sparkled more than the ring.

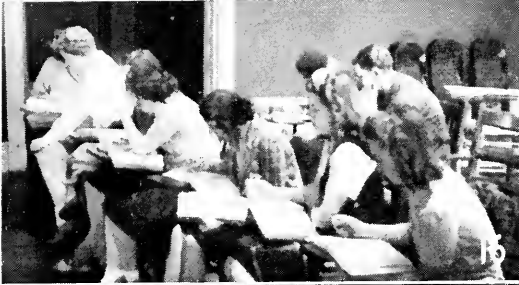
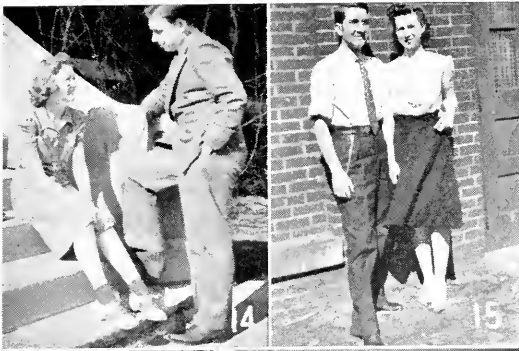
Romances rose and fell. First John Detroy and Pat Reinhardt hit it off for awhile until someone stuck in her oar. At about the same time La Ludwig was on the loose. She and John got together for consolation—and liked it so well they kept it up for quite awhile. One of the best couples turned out to be Jackie Mitchell and "Oompah" Noble (he of the Chi-cow-skee leanings) . . . and then of course "Pat" Patten and June Tice who ran the library this year. Beth Ann Brown and Melvin Crafton were still one of our steadier couples.

Um-m-m-m, let's see now, will a sixth chord follow a dominant seventh in the third inversion? Can you mix first and tenth species? Does the seventh rise or set? Ye Gods, doesn't the stuff ever make sense?

And someone calls the office and wants to take whistling. Well, some of us have to whistle for our supper sometimes.

Toot boys, toot with glee,
And you'll end up in the symphony;
Yell gals, yell with care,
Perhaps you'll sing for Fred Astaire.
But if they all
Just give you the skids—
You'll end up
Teaching kids.





1. Mobler and Million smile for the birdie.
2. Mueller studying?? This MUST have been POSED!
3. Jordan VERBAL jam session.
4. Hi-ya "Skipper!"
5. "Junie" and "Jim" exchange a few "corny" jokes.
6. Lewis and Noble—at the first sign of Spring.
7. See what "Crispy-Crunchy" breakfast cereal did for McKinley and Bowers!
8. Evans and McKinley in one of their "off" (?) moments. (in most ANY one of them, in fact).
9. Sergeant Zinkan with his tales of army life.
10. "That should be an A flat."
11. Vickery and "Smitty" talk things over.
12. Weimer's reaction to the first DAZE of final exams!
13. Harper and Michels take the rubber situation in their stride.
14. Natalie and Paul—another sign of spring.
15. Patten and Tice stand ready to collect your two cents for books overdue.
16. One of the Madam's classes.
17. For men only—is that Fisher in the background?
18. Five minutes before five o'clock and the rush for the library.
19. "Windy"—"OOH, LOOK A'-DIT-DOE!!"
20. Margie doesn't want her "pitcher took!"



Shades of ye old soapboxes, remember Owen Paul's nomination speech for Jim Bowers for student prexy? And Zawisza asking the front office, "Do you know where I can find my string class?"

Gems from Madame Lautner: "Very pretty, but that's *not* the way it's written!" Then the time she played the major second for Nellie Jones to identify. Nellie said, "Play it again." The Madame: "Umm, she likes it." Nellie: "Major second!" The Madame: "Sounds better the *second* time, doesn't it?" And—"Salt is what mashed potatoes taste bad without."

His best friends wouldn't tell him, so he flunked . . . and they came into the library to drink cokes, eat potato chips, make dates and read the "Blue Notes," that pestiferous little sheet that ran over a semester, concocted by "Pat" and posted in the library.

And the fall program at the Scottish Rite—Sevitzky at rehearsal, to Ludwig who had just rushed a phrase: "Are you een a hurree to get home? You go to the picture show tonight?—No?—well, I am!" . . . and again to the violins after they chopped off a phrase: "Don't stop soon!"

Rush hour—ten minutes of five in the library—"I want my reserve book!" . . . did you save your old aluminum pan, one silk stocking, half your check from home, and a cup of sugar for the government? . . . Malvin Walker, orchestra librarian, forgot to bring his own part . . . some string class members figured there's nothing to it, just fiddling around . . . Can anyone remember way back when a car parked—and people got out? . . . and then there was the cynical fellow who felt quite jeezy.

John Detroy doing himself proud at the Christmas concert—orchestra grand, too. Harriet Peacock and Pat Rheinhardt were soloists with Indianapolis Symphony for children's concert. Hedley gave "Peter and the Wolf" on the same program. Recitals, recitals, recitals, recitals.

Mary Spalding looking for "Hymns" in the library . . . Harriet Peacock and Paul Mueller . . . Mari Wagner and Windy Wise . . . page Ripley, Barton in bed at 9:00 *p.* m.!

Phelps: "That's all the counterpoint assignment, any questions?" Farrell Scott: "Not until next Tuesday!" . . . Notes—what you write your gal in Harmony class.

Ludwig, Graham, Hegg, and Dilling called their first experience at posting, "Spizzicatto on horseback!" . . . Snedegar's "Life *can* be beautiful!" . . . John Detroy using his soda straws like chop sticks to get the whipped cream off a malt . . . tonette recitals at the library door by Paul Brown and Vincent Stouder.

Jean Burr and Wild Texas Squires of the Philharmonic . . . Shambaugh and Miller, then Shambaugh and Higdon—now? . . . Rest—what you don't get around a conservatory . . . Gail Weimer, the "Passionate Horn-Player" . . . and what did you fellows mean by locking Stan Norris out of the class-room? . . . Flat—what you are near the end of the month.

Ted Warner of the front office, Roscoe Williams, and Mrs. Duncan deserted Jordan for keeps . . . the weiner roast out at Holzhausen's . . . did they ever find that jug of cider, or rather that jug that disappeared? . . . Vernon Elbrecht gave Martha Spaulding a spanking . . . treble—what you'd like to do to your money.

The Orchestra

| | |
|---------------------------------------|---------------------------------------|
| I was burbling around | The clarinets shrieked |
| With my little French horn, | To the violins' squeak, |
| In a duet with the guy on my left, | And a period was reached with a gong. |
| 'Till the tymps came down | Then the trumpets and trombones |
| With a smash and a storm | Showed all their brass; |
| And my senses all seemed quite bereft | The conductor spun all around, |
| Then the cello broke in | And the orchestra gave forth |
| In the midst of the din, | With all of its class; |
| And the flute gave forth with a song; | 'Twas a great and glorious sound. |

Vickery wandered into string class 45 minutes late. Norris gave him the old over-the-spectacles-teacher-stare and said, "Good *morning*, Mr. Vickery!" . . . And it was brassy of a trumpet teacher to visit a string class, wasn't it? Bar—what you put your foot on the rail of.

Phelps on Thursday telling a harmony class, "Soon you'll know the different seventh chords, just as you know that today is *Wednesday*." Could be! And a little later he asked a student to give the "six" chord in the key of "one."

Tacet—when an orchestral player gives his silent consent to what everyone else in the orchestra is doing . . . The Hallowe'en, Freshmen initiation party—such going's on . . . taxi—what you wait for then walk anyway . . . You've heard about the musician, I suppose, who had a clef in his chin? . . . Jim Noble says that Mr. Lautner comes loping in like a cantaloupe. Look who's talking!

There's many a wreck beneath a new coat of paint . . . Katie McCain and Mark Walker got hitched during one of his furlough's . . . bass—what a fellow is who doesn't take a gal to all the most expensive spots in town . . . Roy Harris spoke at convo.

And that gals' dorm party when Annie Snedegar raved about Tom Norris's chubby legs in abbreviated trousers, and Marilyn Redinger's basketball-playing Butler man who wore a Lord Fauntleroy suit, and Fannie Myer got into locked 1204 to get a faculty signature . . . Pat Rheinhardt and her escort won on that scavenger hunt.

Remember "Speedy" the pup of 1116? A woman can be mighty sweet when she wants . . . Mildred Boyl said she taught her pupils about "Flaps" and "Shorts" . . . Detroy pounded tymps for the Alec Templeton's concert in Evansville . . . and the hop at the Irvington Branch, with Schiller-Million, Brown-Myer, Burr-Squires, Albertson-Graham, Case-Baker, Burford-Jones, Mohler-Holzhausen, Foster-Blust, Redinger-Steck, Detroy-Ludwig, Barton-Spilman, Shambaugh-Miller, Patten-Tice, Mitchum-Herzig, Wagner-Wise, Duffs, Fitzgeralds, the Skipper, Lautners, and many others were all there and had a grand time.

Joe Lewis and John Detroy tutored for the Madame . . . Lautner and Messiah . . . winter formal dinner-dance, hit of the evening, Paula's engagement to Dick . . . Philharmonic caroling . . . Carrier to Texas, Engle to Florida over the holidays . . . Wilma Thompson to the southwest in February and March . . . Victoria Leafgreen married her army boy friend . . . gondoliering with Hedley and the operetta guild . . . programs with Hickman for the Fort . . . Barton and Herzig . . . Pat Pearson and her army friend . . . Edith Spencer and her elephant collection . . . Albertson sang for convo . . . likewise Rosie Phillips and Doris Linville . . . Foster-Rheinhardt woodwind duets . . . etc. . . etc. . . zzzz. . . and see you next year in OPUS 3.



THE FRESHMAN CLASS

Left to right:

*First row: Miller, Fowler, Spaulding, Spilman, Stephens, Woody, Watling.
 Second row: Million, Kent, S. Thompson, Rector, Ratliff, Harper.
 Third row: M. Thompson, Lee, Floyd, Nicholson, Oeth, Hester, Turner.
 Fourth row: Benton, Logan, McCammon, Dreiner, Morrison, Carnahan.
 Fifth row: Mader, McKinley, Case.*

Not present—Adams, Anderson, Beaumont, Breedlove, Brooke, Chandler, Davenport, Easterday, Fisher, Garretson, Hearn, Howard, Jackson, Lang, Linville, C. Miller, Mitchum, Mootz, Oster, Plowman, Radez, Ray, Reed, Rutherford, Schipper, Schmidt, Watkins, Watson.



THE SOPHOMORE CLASS

Left to right:

*First row: Spencer, Baker, Miller, Myers, Brown, Guidone.
 Second row: Andrews, Tyner, Snell, Ludwig, Dilling, Jones, Pearson.
 Third row: McDowell, Mobler, Loertz, Henderson, Rheinhardt, Barton.
 Fourth row: Lewis, Detroy, Noble, Lasbrook, Weimer, Grandy.*

Not present—Bowman, Canine, Dunbeck, Edington, Green, Harder, Harris, Herzig, Houk, Mitchell, Patterson, Peacock, Schaefer, Schiller, Seitz, Smith, Wooldridge.





JAMES BOWERS
Wakarusa



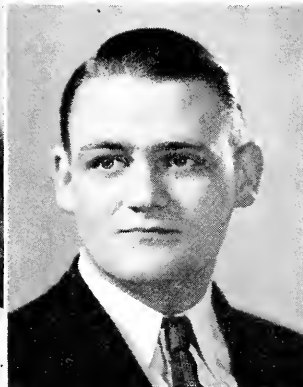
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Bourbon



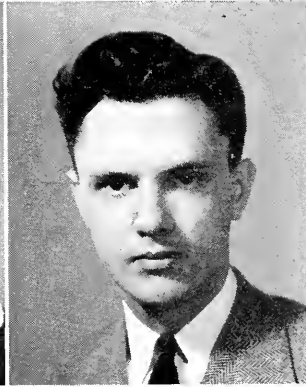
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MARY SPAULDING
Indianapolis

Juniors not included in photographs

EARL ALBERTSON

SELMA FLACK

MARY REYNOLDS

MARY ATWATER

CHARLES HAMILTON

ANN SNEDEGAR

PAULA BLUST

ROBERT MARPLE

MARVIN STEVENS

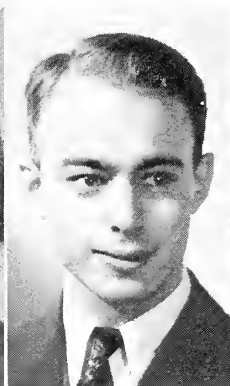
BETTY BURCKES

CURTIS MILLER

JUNE TICE



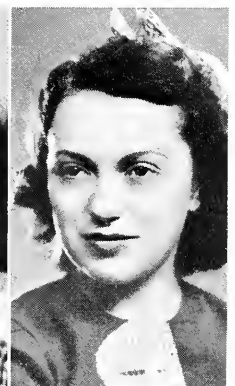
EDITH SPENCER
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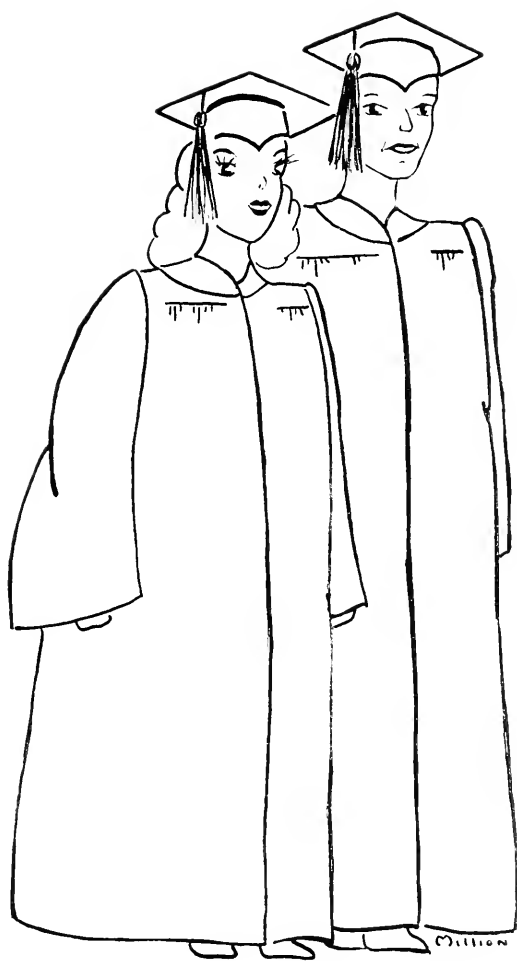
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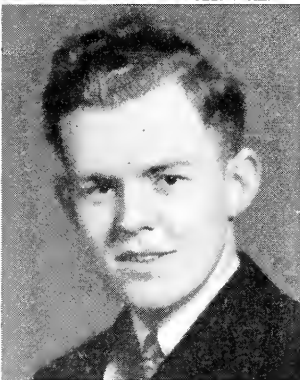




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ΣAI, Harp Ensemble, Student Council, Con-
servatory Orchestra.



VERNE JACOBS Indianapolis
Music Education (Clarinet)
ΦMA, Opus I, Conservatory Orchestra, Clar-
inet Quartette, Band, Messiah.





String Quartet: Reynolds, Turner, Dilling, Miller



Clarinet Quartet: Jacobs, Pearson, Brown, Evans.



JORDAN BLUE NOTES

Series I — No. 31

October 15, 1941

I hope you won't mind if your Blue Notes deserts its usual levity to pay tribute to Alonzo Blackburn. Alonzo is dead, as you probably know by now. It seems he has been ill a couple of weeks—something on the order of a nervous breakdown. And small wonder, for he was carrying more than a full load of credit hours and was working, someone told us, eight hours a day at the Marott Hotel.

He was an indefatigable student, spending many hours a day at his keyboards, both piano and organ. He came early to many of his classes so he could use the piano there before the students came. Bach was his favorite, and he was nearly always playing something by him when we came struggling upstairs to harmony or sight-singing. I'm sure he and the Great Master will have many things in common to talk about—and with plenty of time in which to do it.

Alonzo was deeply interested in the clavichord, both its structure and its use in performance. I'll venture his pianos and organs and clavichords will be in perfect tune now—no just, mean, or tempered scales to worry about, but perfect tuning at all times.

Yes, we who knew him will miss him, but I'm sure he is enjoying himself tremendously wherever he is, and I know we wish him well. His tall, lank form we'll not see, but we'll feel his memory. Here is a quotation I'm sure you will feel fits Alonzo in many ways:

"He has achieved success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of little children; who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty or failed to express it; who has always looked for the best in others and given them the best that he had; whose life was an inspiration, whose memory a benediction."

And so goodbye, Alonzo, we salute you until we meet again sometime, somewhere, somehow.

So long now,

"PAT"

Written by Lloyd Patten

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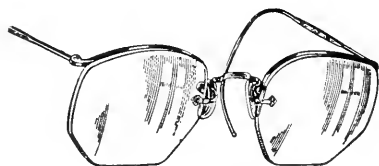
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